

**Pierluigi Billone**

# **Δίκη Wall**

**2012**

**for solo percussion and ensemble**

Commission of the Talea Ensemble  
with support of the Ernst-Von-Siemens Musikstiftung

for Alex Lipowski and all friends of the Talea Ensemble

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**Δίκη Wall 2012**  
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**Ensemble:**

**Solo Percussion:** 2 Tibetan sounding bowls  
1 laying low Thai gong (F, or F#, or G)  
1 china opera gong (on the chest)  
1 low plate bell  
1 soft marimba mallet, 2 Reibestöcke.

**Bass flute**  
**Bass clarinet**

**Violin** \*(IV. String detuned: D) with traditional wooden mute  
**Viola** \*(IV. String detuned: G) with traditional wooden mute  
**Violoncello** \*(IV. String detuned: G), also 1 \*Reibestock  
\*(all the actions on the IV. String are transposed)

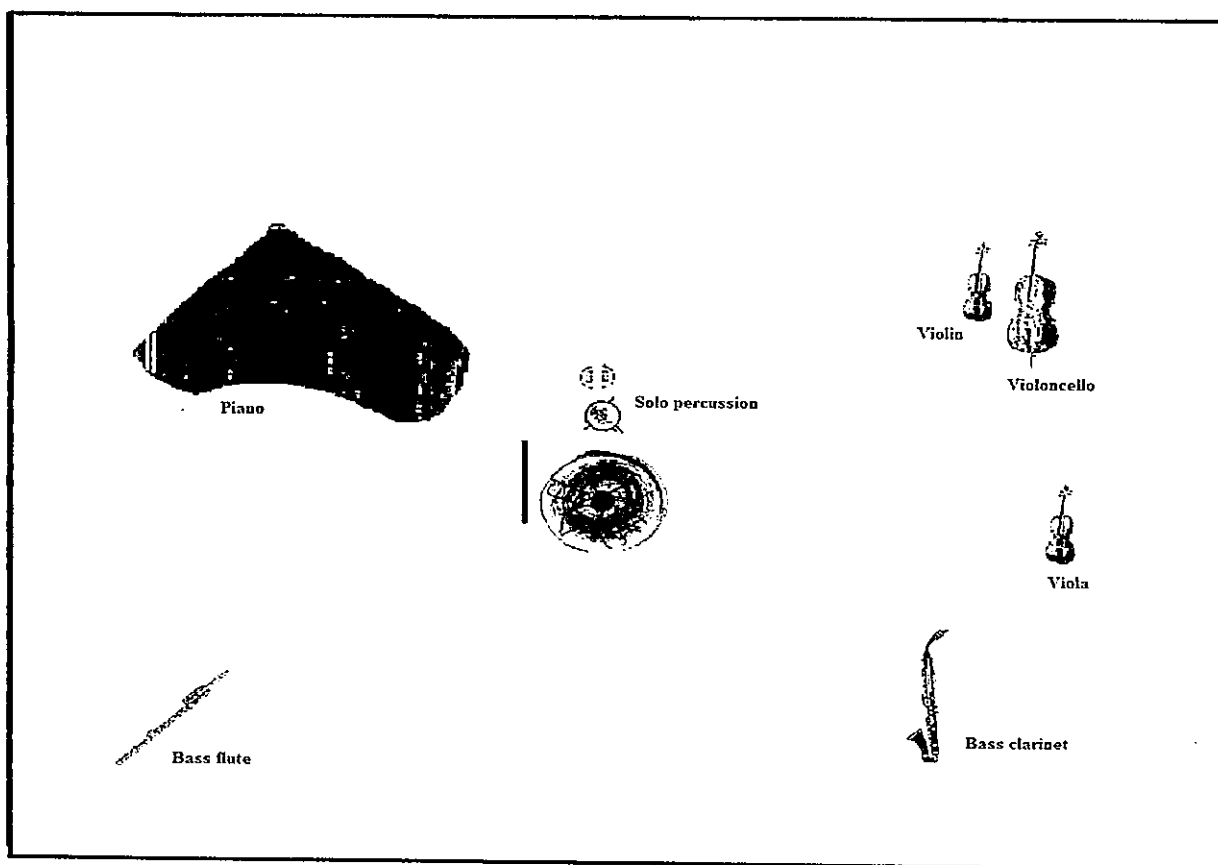
**Piano:** 2 strong glasses, 1 soft Marimba mallet, 1 big (paper) clip  
\*(see the single part for possible alternative tools)

The score is transposed.

☹(Voice) for all musicians: never whispering.  
Low range, without expression, without any kind of emphasis.

The loudness has to be considered as actual common acoustical level,  
if necessary balance it or change it  
**PPPP** should lie at the limit of the audibility.  
**FF** has to fill the whole space.  
All the sound arising from nothing must be played without attack.

Die instruments have to be placed on the stage as far as possible from each other,  
according to the proposed placement.



1 A

♩ = 56-60

Perc.

centre

1 B

♩ = 52-54

Perc.

*light*  
*overtone rich*

1 C

♩ = ♩

(flexible)

1 D

Perc.

**2**

Perc

Bass Flute

Bass Clar. (Mouthpiece out)

$\text{♩} = 52-54$

*ppp, senza crescere*

**5**      **6A**

Perc

Bass Flute

**6B**       $\text{♩} = 44-46$

Perc.

2''



9

**Perc.**

**Bass Flute**

**Bass Clar.**

**Vla.**

**VI.**

**Vcl.**

**Pf.**

do — or  
sf-pp

HÖ  
Wonna-  
pore

Wonna-  
get

1. 2 3 2 1 2 1 2 3 4 2 3 2 1 2

slow V AT T

slow quasi: prallend V AT T

... Ped ...

(Ped)



**Perc**  
 Musical notation for Percussion, including various rhythmic patterns, dynamic markings (*f*, *sff*, *ff*), and performance instructions like *tr* and *tr*.

**Bass Flute**  
 Musical notation for Bass Flute, featuring dynamic markings (*p*, *f*) and performance instructions such as *HE*, *TR*, and *(\*)*.

**Bass Clar.**  
 Musical notation for Bass Clarinet, including the instruction *(Mouthp. On)*, dynamic markings (*pp*, *mf*, *ff*), and *stabile*.

**Vla.**  
 Musical notation for Viola, with dynamic markings (*p*, *f*) and performance instructions like *v* and *15...*.

**VI.**  
 Musical notation for Violin I, including the instruction *Pont slow, overtone rich* and dynamic markings (*p*).

**Vcl.**  
 Musical notation for Violin II, including the instruction *Pont slow, overtone rich* and dynamic markings (*p*).

**Pf**  
 Musical notation for Piano, featuring dynamic markings (*p*, *ff*) and performance instructions like *Ped*.



21

22A

**Perc**  
*sf·f*  
 (Percussion notation with triplets and accents)

**Bass Flute**  
*tr* *slow*  
*p* *f*  
 (Bass Flute notation with trills and dynamics)

**Bass Clar.**  
*mp* *f*  
 (loc) (distortion)  
 (Bass Clarinet notation with dynamics and effects)

**Vla.**  
 15 *p* *f*  
 (Viola notation with dynamics)

**VI.**  
*p* *ff*  
 (Violin notation with dynamics)

**Vcl.**  
*p* *ff*  
 (Violin notation with dynamics)

**Pf**  
*p* *ff*  
 Ped  
 (Piano notation with dynamics and pedal markings)